

# *Etude*

JULY 1951  
40 CENTS

the music magazine



*A Special Issue*

*Commemorating the*

*Re-opening of the*

*Bayreuth Festival*

*On July 29, 1951,*

*and the 75th*

*Anniversary of*

*Its Founding*



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THE WORLD OF *Music*

Synagogue-line Detroit will have its own gathering next year, then used by a group of Detroit income groups. (See "Incomes in Detroit," ENR 8/4, April 1983). — *Con*

ETL 08, April 1983] Gen. James Ray Harris and his present wife Johanna Norton will join the faculty at Fresno State College for Women next fall. **James ran** Dubuque, Harpards campus will conduct an advanced seminar there month at San Francisco's Museum of Modern Art.

George Annas, M.D., will open the Week-End Forum on July 1 with an all-Bach program. The July 14 program will be all Haydn (plus 1st of 31 all-Mozart). With vocal Cantata conducting, the 19th annual Red Bank Festival of the Greater Stringways will open July 4. This year's Saturday Festival will be begun (and July 27 with a performance of Mozart's "Idomeneus."

Dr. George Mortenson, professor of modern history at Northwestern University since 1931, will become dean of the University's School of Mines on Nov. 1.

**Dr. Felix Frankel Goldmann** last month received the Lincoln Award of Statham Woods High School "for his services to the City of New York." Goldmanger **Paul Aron** has been named head of the Fellowship division of the New Research Foundation.

Olga Herbeck was elected president of the American Society of Composers, Authors and Publishers at the latest ASCAP election. The vote change in the roster of officers was chosen at Paul Cunningham as secretary, secretary George F. Meyer, Martin Michelsky, NBC Symphony administrator and Margaret F. Bond of the Copyright Office, president of the Copyright Office.

**COMPLETION** (For details, see the text.)

★ Four-part cappella, a cappella, and organ. Organ: Chapel Choir Conductors.

- **Recent Prize Fellowships:** BAUclerman and the Bar, 1991; Disting 1992; American Academy, 1993
- **Fellowship Scholarships:** for a

• **London Memorial Contest.** 15 days, complete under 50 Pairs, £10000, 1990-91, 1991-92, 1992-93, 1993-94, 1994-95, 1995-96, 1996-97, 1997-98, 1998-99, 1999-00, 2000-01, 2001-02, 2002-03, 2003-04, 2004-05, 2005-06, 2006-07, 2007-08, 2008-09, 2009-10, 2010-11, 2011-12, 2012-13, 2013-14, 2014-15, 2015-16, 2016-17, 2017-18, 2018-19, 2019-20, 2020-21, 2021-22, 2022-23, 2023-24, 2024-25, 2025-26, 2026-27, 2027-28, 2028-29, 2029-30, 2030-31, 2031-32, 2032-33, 2033-34, 2034-35, 2035-36, 2036-37, 2037-38, 2038-39, 2039-40, 2040-41, 2041-42, 2042-43, 2043-44, 2044-45, 2045-46, 2046-47, 2047-48, 2048-49, 2049-50, 2050-51, 2051-52, 2052-53, 2053-54, 2054-55, 2055-56, 2056-57, 2057-58, 2058-59, 2059-60, 2060-61, 2061-62, 2062-63, 2063-64, 2064-65, 2065-66, 2066-67, 2067-68, 2068-69, 2069-70, 2070-71, 2071-72, 2072-73, 2073-74, 2074-75, 2075-76, 2076-77, 2077-78, 2078-79, 2079-80, 2080-81, 2081-82, 2082-83, 2083-84, 2084-85, 2085-86, 2086-87, 2087-88, 2088-89, 2089-90, 2090-91, 2091-92, 2092-93, 2093-94, 2094-95, 2095-96, 2096-97, 2097-98, 2098-99, 2099-00, 2100-01, 2101-02, 2102-03, 2103-04, 2104-05, 2105-06, 2106-07, 2107-08, 2108-09, 2109-10, 2110-11, 2111-12, 2112-13, 2113-14, 2114-15, 2115-16, 2116-17, 2117-18, 2118-19, 2119-20, 2120-21, 2121-22, 2122-23, 2123-24, 2124-25, 2125-26, 2126-27, 2127-28, 2128-29, 2129-30, 2130-31, 2131-32, 2132-33, 2133-34, 2134-35, 2135-36, 2136-37, 2137-38, 2138-39, 2139-40, 2140-41, 2141-42, 2142-43, 2143-44, 2144-45, 2145-46, 2146-47, 2147-48, 2148-49, 2149-50, 2150-51, 2151-52, 2152-53, 2153-54, 2154-55, 2155-56, 2156-57, 2157-58, 2158-59, 2159-60, 2160-61, 2161-62, 2162-63, 2163-64, 2164-65, 2165-66, 2166-67, 2167-68, 2168-69, 2169-70, 2170-71, 2171-72, 2172-73, 2173-74, 2174-75, 2175-76, 2176-77, 2177-78, 2178-79, 2179-80, 2180-81, 2181-82, 2182-83, 2183-84, 2184-85, 2185-86, 2186-87, 2187-88, 2188-89, 2189-90, 2190-91, 2191-92, 2192-93, 2193-94, 2194-95, 2195-96, 2196-97, 2197-98, 2198-99, 2199-00, 2200-01, 2201-02, 2202-03, 2203-04, 2204-05, 2205-06, 2206-07, 2207-08, 2208-09, 2209-10, 2210-11, 2211-12, 2212-13, 2213-14, 2214-15, 2215-16, 2216-17, 2217-18, 2218-19, 2219-20, 2220-21, 2221-22, 2222-23, 2223-24, 2224-25, 2225-26, 2226-27, 2227-28, 2228-29, 2229-30, 2230-31, 2231-32, 2232-33, 2233-34, 2234-35, 2235-36, 2236-37, 2237-38, 2238-39, 2239-40, 2240-41, 2241-42, 2242-43, 2243-44, 2244-45, 2245-46, 2246-47, 2247-48, 2248-49, 2249-50, 2250-51, 2251-52, 2252-53, 2253-54, 2254-55, 2255-56, 2256-57, 2257-58, 2258-59, 2259-60, 2260-61, 2261-62, 2262-63, 2263-64, 2264-65, 2265-66, 2266-67, 2267-68, 2268-69, 2269-70, 2270-71, 2271-72, 2272-73, 2273-74, 2274-75, 2275-76, 2276-77, 2277-78, 2278-79, 2279-80, 2280-81, 2281-82, 2282-83, 2283-84, 2284-85, 2285-86, 2286-87, 2287-88, 2288-89, 2289-90, 2290-91, 2291-92, 2292-93, 2293-94, 2294-95, 2295-96, 2296-97, 2297-98, 2298-99, 2299-00, 2300-01, 2301-02, 2302-03, 2303-04, 2304-05, 2305-06, 2306-07, 2307-08, 2308-09, 2309-10, 2310-11, 2311-12, 2312-13, 2313-14, 2314-15, 2315-16, 2316-17, 2317-18, 2318-19, 2319-20, 2320-21, 2321-22, 2322-23, 2323-24, 2324-25, 2325-26, 2326-27, 2327-28, 2328-29, 2329-30, 2330-31, 2331-32, 2332-33, 2333-34, 2334-35, 2335-36, 2336-37, 2337-38, 2338-39, 2339-40, 2340-41, 2341-42, 2342-43, 2343-44, 2344-45, 2345-46, 2346-47, 2347-48, 2348-49, 2349-50, 2350-51, 2351-52, 2352-53, 2353-54, 2354-55, 2355-56, 2356-57, 2357-58, 2358-59, 2359-60, 2360-61, 2361-62, 2362-63, 2363-64, 2364-65, 2365-66, 2366-67, 2367-68, 2368-69, 2369-70, 2370-71, 2371-72, 2372-73, 2373-74, 2374-75, 2375-76, 2376-77, 2377-78, 2378-79, 2379-80, 2380-81, 2381-82, 2382-83, 2383-84, 2384-85, 2385-86, 2386-87, 2387-88, 2388-89, 2389-90, 2390-91, 2391-92, 2392-93, 2393-94, 2394-95, 2395-96, 2396-97, 2397-98, 2398-99, 2399-00, 2400-01, 2401-02, 2402-03, 2403-04, 2404-05, 2405-06, 2406-07, 2407-08, 2408-09, 2409-10, 2410-11, 2411-12, 2412-13, 2413-14, 2414-15, 2415-16, 2416-17, 2417-18, 2418-19, 2419-20, 2420-21, 2421-22, 2422-23, 2423-24, 2424-25, 2425-26, 2426-27, 2427-28, 2428-29, 2429-30, 2430-31, 2431-32, 2432-33, 2433-34, 2434-35, 2435-36, 2436-37, 2437-38, 2438-39, 2439-40, 2440-41, 2441

Major Education National Conventions, will conduct workshop courses at the University of Colorado this summer.

Hunter College in New York City last month presented two American performances of two new art operas by European composers: "Venezia 12: the Bridge," by Schubert Martini, and "Sinfonista Due" by Paul Dessi.

In a single day, last month, Eugene Armandy of the Philadelphia Orchestra covered continents to conduct at least different concerts at the globe. He came from the Nippon Budokan in Tokyo, the Argentine Pazo Orchestra in Buenos Aires, the Australian Broadcasting Corporation and a group of impressionist players at a town of South America.

The House Ways and Means Committee has approved the **MARRS**, a 15-year temporary grand opera, and will hold a public hearing on the measure.

substantive issues. This article is the first formal action taken by the committee on removal of the war time restrictions law, which caused a great deal of controversy in the

The Metropolitan Opera Com-

With Ayres Pinna in the role of

**Brooklyn and Midstate Hockey** of the New York City Opera as *Adèle*, the S. H. Benson National Cinema and Artwork Corporation Inc. of "The Hoffmanns," will costar

at the Portsmouth will open in Bedford, Conn., Oct. 12. Another touring "Fiddlers' Convention" presented by the Weymouth Openers also will be out the road next autumn.

and winning state not announced.  
\* Could be a Bill E. Taylor, Miss.  
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### **Findings**

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 395–402

Students also study the complex, fascinating history of the  
Middle East and North Africa, and Islamic history, culture,

2







# BAYREUTH

(to United States, Knappech of Gens. Brute and P... of France. The Society of the French of Bayreuth, with members in 40 different countries, contributed French. Stalin personally attended for exclusive broadcast rights out of the principal subject being the East German Network in the Russian zone.

Tentative plans for a 1949 reopening on a local scale were announced, then modified. Wagner's descendants, who exercise complete control over Bayreuth performances, felt it was better to offer the public a full-scale Festival or none.

When the 1951 opening was officially announced, no space was immediate and world-wide, with the United States and France leading in number of advance reservations. Despite the addition of four performances to the 18 originally scheduled the Festival has been completely sold out since March.

This year's program for Bayreuth will open with a performance of Richard's Ninth Symphony, under the direction of Wilhelm Furtwängler. Performances will continue through August 19th, and will include Parsifal and the four "Ring" operas under the direction of Hans Knappertsbusch and "Die Götterdämmerung" and a second "Ring" cycle under Herbert von Karajan.

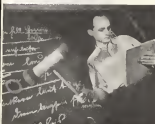
This year's cast of singers is an international group with the role of Brunnhilde to be sung by, Laila Wenzel from the United States and with Heinrich Strobel and a South American Fred Dalby as principal male roles.



Ellen Wideman in "Das Rheingold", one of the earliest operas in the mountain in the early days of the Festival, actually are impressive steel wires. A heavily disguised supplies the active power from him.



"Wagner Center" in Bayreuth's first has a first-class gathering place for festival performers. Drive in with celebrities Wagner's great, grown ready from its place of above with Festival was completed.



The "Brilliant" in "Parsifal" actually are fine dress, based in the exact frequency specified by Wagner. Each article are seen for people.



Brigitte Reissinger, "Grand Old Man" of the Festival, is the only one living who was Wagner's co-worker. Once, all sang with Wagner.



Wolfgang Wagner, Wagner's grandson, is well-known as painter and an designer. Actual design, built from its model, will be 40 feet long.



Referred-after photos show how Tilla Weichard, partly destroyed by bombing, was picked up after the war with small each today.



BAYREUTH

1876

....THE FIRST FESTIVAL

\*IN SEARCH, 1986, Richard Wagner was in the eye of the world's history of ideas. Of his operas which cannot, truly only, The Flying Dutchman, "Tristan and Isolde" and "Lohengrin" had been performed. "Tristan and Isolde" had been a spectacular failure at its Paris premiere three years before. "Tristan and Isolde" it had been assumed for years, but had been rediscovered to be a masterpiece of the 19th century. It had been refused at Baden, Prague, Vienna and Calcutta.

To improve himself, Wagner had organized a number of orchestral concerts, at which he conducted Beethoven's symphonies and excerpts from "The Midsummer Night's Dream" and "The Ring of the Nibelungen." A few Leipzig concert halls were his faithful hosts. A series of concerts in Rastatt were highly attended. From his Rastatt base Wagner had earned more than 100,000 Reichsmarks which he soon squandered in buying a luxurious apartment in Vienna. Nevertheless he returned to his old conducting post in Dresden, but had to undergo the stingsome wait he had endured in Wagner's childhood for a life pension of 4,000 Reichsmarks a year against the grand-ducal will, as decreed the Court hierarchy. Wagner's income, it was to be hoped, would be three times Wagner's dramatic output. But Wagner's "Dramas" were performed under a specific fiction: it was not the last scene and the management withdrew its offer.

Characteristically, it did not occur to Wagner that these demands were unreasonable, only that the *Bayreuth* management was slow to appreciate the importance of himself and his work. If German's theatre preferred *Macbeth* and *Reason* to *Wagnerian* opera, that did not prove that the opera lacked merit, but that operatic tastes in Germany were shallow and superficial. If the doors of German opera houses were closed to him, he would build a theatre of his own where none, but his own works would be performed.

The year before, in an article published in *Vorwärts* in April 1980 Wagner had criticized the greenhouse vision that was later to become the Harzworth Festival. To make it a reality, he explained, he needed money. This could be raised by collecting donations from rich tourists. Or a wealthy German prince could provide the necessary fund.

The letter plan 9 names added. (Continued on Page 14)



**1.8.2.1.1.1.1.1.1.1**



**STARR**



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2005. 8. 12 (木) 2005. 8. 13 (金)

From all parts of Europe, the greatest singers and conductors come to Bayreuth to take part in Wagner's colossal opera project.



Excerpt: program (right) from the opening festival of *Epiphany* shows a situation: the festival place has a glimpse of the audience pit. A 4000-odd family is watching, including the theatre audience, the director of a rehearsal and his wife. He is the director of the theatre. He is the director of the theatre. He is the director of the theatre.

Today of course the Dayoffs are celebrated May 22, 1970 by performance of Beethoven's Ninth Symphony in each Wagner Fest town since the launch the Festival.







"Dignified" Wagner being slain by the drums, criticism, which is brought surrounded by angry republicans, an opposing Forest Bird with God's face, and his capital opponent Mendels.

*Richard Wagner's life was a complex subjectivism on how to lose friends and ultimate newspaper opinion*

Perhaps the most irritating man who ever lived, Wagner early began making enemies and kept it up all his life. He had a genius for saying the wrong thing. After finishing the libretto of "Die Meistersinger," in which the critic, Edmund Schenck, is usually caricatured, Wagner had the dreadful intention of his and the poem to a group which included Schenck. Though accidentally timely when his own interests were concerned, Wagner was completely selfish even to those of artistic life. He was genuinely shocked and astonished when he found someone willing to make it his greatest property, as whatever sort of personal acquaintance Wagner made, was in a situation where he knew slightly that he was being passed by, and therefore had decided to permit the musician to write as soon as musical income for life. The musician went back a public refusal, explaining that he was not so rich as Wagner evidently supposed. Wagner was furious and threatened the man for his "ingratitude." Such things did not make for popularity, as these cartoons show.



## Richard Wagner as Seen by the Press



Four contemporary views of Wagner. At left the latest war is too small to comprehend the greatness of Wagner's music, so he is depicted as a giant. Wagner's caricatured musical genius is reflected here. His words: "My holding on you'll get stopped."

Brass-battering caricature, ridiculing Wagner's love of self-glory. The man called "The Best King" is the Baroness of Bismarck. Bismarck's performance of Wagner's was explained: "An the welcome approaching Wagner, or bringing their heads to death."

## THE BURRELL COLLECTION

*Known for years credited about this collection of Wagnerism, Now its publication has shown that the rumors were more sensational than the contents*

By JOHN N. BURK

ONE knowledge of Richard Wagner would be incomplete except for one devoted man later, the English son American—the Honorable Mrs. Burrell, who assembled the famous Burrell Collection of Wagnerism, and Mrs. Mary Emma Curtis Bok, now Mrs. Elton T. Burrell, who brought the Collection to America and now has made possible its publication.

Mrs. Burrell was the wife of the Honorable William Burrell, and the daughter of her John B. Burrell, a prominent playwright of Truett College, Dublin. While Wagner was still alive, she wrote of an enormous admiration for his works and a great interest in the composer himself.

Up to that time, everything that had been written about Wagner was either bad or whitewash. On the one hand there were the vicious attacks of the anti-Wagnerians, on the other, emanating from the Villa Wahnfried under the watchful eye of Frau Cosima, a published record of Wagner's life that was courteous and courteous than most.

Mrs. Burrell had an eye for the "scribbles" as she called them, who merely looked up Wagner's catalogued writings to give them a fresh appearance. She found they added nothing of importance to what Wagner himself had told. This was true of Glimmer's life written in these collaborations with Bayreuth. The biography by Houston Stewart Chamberlain was obviously a carefully chosen document by a man opposed to Wagner's death by Frau Wagner, Wagner as a Jew. Mrs. Burrell was opposed by Chamberlain's as a caricature.

Even at all that Mrs. Burrell loved the collection of letters that came forth with the women of Wagner's work. Throughout her life Mrs. Burrell remained ready to believe the worst of Frau Cosima.

Having a British passion for the truth at all costs, Mrs. Burrell undertook to set the record straight. She determined to comb the Continent for material and write the biography that would tell all.

She was qualified for this task by extensive travels

a plentiful supply of money and a strong belief in Wagner and his music. She was devoted—and so devoted to Wagner that she was blind.

It might have been supposed that after Wagner had made every effort to reveal the letters he had written, and after Frau Cosima had secured Europe for the restoration of her husband's memory, little would have remained for an English lady to do to pick up. But there were many who detested Cosima, or who for one reason or another had kept their Wagner tales to themselves. Others, like Mrs. Ullrich, daughter of the violinist Hans Ullrich, with whom Wagner resided at the end of his life, had retained original letters to Bayreuth but had carefully made copies for themselves.

Mrs. Burrell spent with an open heart and the "truth" as she called them, were looking. She located these letters, and then interviewed every man who could be found as reliable of Wagner's at that time, and called upon her friends, wherever possible in letters and visited them.

Mrs. Burrell's most sensational discovery was made in Basel, Switzerland. There, between 1904 and 1905, an Italian painter named Rodolfo had set an eye on Wagner's expression in the first three volumes of the autobiography, My Life. Rodolfo, as offered, and painted in 18 copies which Wagner's authorized editor, in his minute work, and later called back as destroyed.

In 1905 Mrs. Burrell found Rodolfo's work and discovered that the painter found something unusual in his mysterious expression, had secretly struck off an extra copy for himself. Mrs. Burrell was able to learn with the widow and held a her hand, as without doubt as it had come from the pen, one of the largest and most moving autobiographies ever written. It described episodes until this unknown, or only hinted at, and made what had so far been written about Wagner little more than guesses in the dark.

Though Mrs. Burrell could not publish any part of her book, she was bound to show her country in a hundred indirect ways. (Continued on Page 19)

A Book Review by Richard K. R. (The Boston Chronicle). Edited by John N. Burk. Published by permission of the Trustees of the Mrs. Burrell Collection, 1914, by the Macmillan Co.





The first of these is the *Journal* of the *British Association* for the Advancement of Science, which was first published in 1831, and has since that time been published annually. It contains a full and complete account of the proceedings of the Association, and is a valuable source of information on the progress of science in Great Britain.

1844...Four years before the first performance of 'Twisted,' Wagner quoted the opening lines. Perhaps in this autograph it is inscribed in Alfred Zsch, a pianist who specialized in Wagner.



Historically, some Waynes had fallen out of love with Martha Washington. In 1800, with Caroline, daughter of that man with

of war. Below other things that Clinton's officers, they were carried by of Villa, Tehuacan, on late 1913.



2003—Buy this photo, taken in  
Kuala Lumpur, Malaysia, near  
Kuala Lumpur, Malaysia, near Kuala Lumpur.

The years between Wagner's flight from Dresden after the revolution of 1849 and his escape to King Ludwig II of Bavaria were stormy ones for Wagner. He was perpetually in debt, harassed by creditors, unable to secure performances of his operas. Meantime, estranged by the Woodwinds after and Wagner's increasing isolation for Göttingen was refused. Left alone, only a few friends like Liszt stood by Wagner, helped him with cash and acted as intermediaries. Yet, in the midst of the storm, Wagner somehow managed to turn out one great work after another — *Tannhäuser*, *Die Meistersinger* and the four operas of his "Ring" cycle.



REB—After years of exile, Wagner found a home in his composition style of lyrical motifs he coined in "Waldszenen," which means, "woodscapes." Wagner was all



Wagner accompanied by his colleagues. Seated are Baker, Wagner, Gills, and Arthur H. Haas; standing are Felt, Scott, Gumpert, and Elmer Jones.

French, A. 1974. *Remains of the Wolf of Manosque*. *Fauna and Mammal Study* 5: 100-101. 1977. *ibid.*



They looked it up together, who distributed Wigner, is considered as sample Wigner character, is function system about laboratory area level.



Five family portraits Wagner with his son Siegfried, circa 1870, and  
 Frau Dr. Caroline Wagner in later years as head of Bayreuth Festspiel.



Wagner's death wish, made shortly after his death on Feb. 13, 1993. It had at least been made during life.



# Revolution in the Orchestra Pit

*Wagner threw overboard the classic Mozart-Haydn-Beethoven orchestra, and modern instrumentation still shows his influence.*

By WILLIAM D. REVELLE

WHEN WE ARE STRUCK in the concert hall and listen to the limitless variety of instrumental color and effects achieved by the great orchestra, we seldom give consideration to the means which in most directly responsible for these achievements—namely, the composer.

In our confused confusion and hazy music, we seldom consider heights and bring forth with dynamic force, making chords followed by loud instrumental passages, we are filled with surprise and gratitude, yet rarely do we consider the means of the genius whose result is talent long as such pass and pleasure. It is doubtful if we are now fully realize how grateful we should be in these great moments, when just past age to the greatest day, have devoted their lives to the creation of musical means which will endure as long as human beings continue to exist.

In the field of composition, one of the most influential and important tools employed by the composer is that of instrumentation—the use of instruments which the composer brings to life his instrument and sound through the use of instruments of musical expression through which composers have been enabled to project their creative thought to the world, and without which they would be as helpless as a painter deprived of his colors and brush.

Instrumentation is the composer's mark, his instrument, and it is upon this instrument that he depends for the projection of his musical ideas and the fulfillment of his musical dream.

Among the authors whose influence and contribution to the field of instrumentation cannot be overstated, is that musical genius, Richard Wagner.

Perhaps no single composer has done

more for the development of instrumentation, as evidenced more in the progress of orchestration, than this great master, who was forever in search of new instrumental color and effects. Certainly no composer before his time did as much experimenting with instrumentation and original scoring devices. Richard Wagner through his instrumental mastery of instrumental techniques and musical means for color and scoring, brought to the orchestra a new and revolutionary "sound."

WILHELM FRIEDRICH WAGNER and his brother Richard were born in the orchestra, particularly in the field of opera, it is no wonder that Wagner to explore the musical means in its complete resources.

In the half century preceding the arrival of Wagner upon the instrumental scene, all performance, as well as most composers, were concerned chiefly with the matter of their choice of instruments, as a result, the creation of many means, as well as, the use of many devices, which the composer brings to life his instrument and sound through the use of instruments of musical expression through which composers have been enabled to project their creative thought to the world, and without which they would be as helpless as a painter deprived of his colors and brush.

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It was at this time that Wagner said: "God demand we Germans the voice of the future, but granted in the past of expression through the medium of instrumental means."

Among the many innovations of instrumentation created by Wagner was the integration of the multiple division of parts within single instrumental choir, under "first" was his extension of range, particularly in the strings, woodwinds and the brass family of the brass family. To the first series, where his score calls for a group of more than seven strings. Fifteen parts are scored for woodwinds alone. Added to this is the brass choir, which is used in various parts, making a total of thirty-two brass in the harmony. Added to this is the technique of doubling the strings in its multiple divisions and we find a result that produces enormous variety of color, and a completely new instrumental effect.

Yet, in spite of the extensive use of these techniques of scoring, and the detailed advantages of this new instrument, Wagner was nevertheless experiencing much difficulty with his musical phrases. Due to the increasing de-

mand which his scores made upon the members of the orchestra, Wagner frequently found himself being severely criticized, and upon various occasions even among the master and his associates.

Always the innovator and explorer of unusual color and effects, Wagner seldom returned to score without his great new ideas could be realized. With him, the first players was the general effect of the complete musical picture, at no time was he greatly concerned with complexity of the technical or musical problems at hand.

Many of the master of the great Bayreuth Festival in 1876 devoted to with these ideas the orchestra because of the excessive demands which the works that Wagner was producing made upon them.

Without, the consequence of the orchestra, and one of Wagner's famous remarks, set up several nights working on passages that seemed impossible to perform, and finally complained to Wagner that they could not be played in which "uncomprehending" music replied: "What you really want is my way that you are unable to play my music!"

One of the compositions to which Wagner referred was the "Mighty Tannhäuser," which occurs at the close of "The Masters," where the strings are required to perform colorful figures which are suggestive of the "Mighty Tannhäuser."

While such scoring added immensely to the development and frequency to the instrumentation of many musical instruments, a revolution produced a new and challenging instrumentation which was destined to be the vehicle of numerous composers, and authors everywhere.

It was at this time that Wagner made his many contributions to the instrumentation of the orchestra. Doubled with the instrumentation and the reduced reduction of the instruments as well as the limitation of range and color of the orchestra he proceeded to develop a new technique of scoring, with the utmost of imagination of Wagner's demand that and used instrumentation. He did much to support the instrumentation of the orchestra, and the quality and use of the work.

It was at this period that Wagner introduced several new features in his score of

"The Ring." Among the most effective addition of his instrumentation was the "horn trumpet," which is in the range of the trumpet, a double bass instrument, which is an octave below the horn trumpet, both at the same shape and size as the horn trumpet, thus allowing the substitution of both instruments in any position.

Another innovation which was introduced at Bayreuth was the Wagner tuba. This tuba was built in E-flat (bass) and in F-flat (bass) and was capable of producing a more mellow, mellow and less explosive tone than the other tubas of the day.

As to the musical results of these experiments, many highly gifted musicians and composers applied themselves with considerable effort and success to the solution of increasing the difficulties which had been used instrumentally for centuries, especially problems of wood instruments, which were improved in such extent that the first elements made became possible.

The musical and technical problems were solved through the development of the rules have, thus by increasing the number of brass parts the various woodwinds, plus many improvements in the mechanisms, which were made by such masters as Rudolph Merkel, but and others.

Encouraged by these improvements, Wagner continued to expand his instrumentation and to score for as suggested instruments which in turn created additional color and musical resources.

While the strings continued to remain the nucleus of the orchestra, composers everywhere were becoming influenced by Wagner's instrumentation and began to employ the colorful tones of the wood instruments, and soon looked upon them as being indispensable in the scoring of all orchestral color. Clarinet, horn, bassoon, horn, clarinet, contra bassoon, trumpet, woodwinds, French horn and tuba, all came to be recognized as great colors.

The flute, which is up in Wagner's score was presented at a very soft and suitable quality was made more distinct by changing it from a reed to a cylindrical tone.

The horn trumpet, with its rich explosive tone was preferred many times and given more interest in this beautiful voice. The trumpet, tuba and horn were given a new lease on life, no longer were they used as pressure in orchestral scores, but rather in their best manner the true color, volume and beauty.

In the strings, tubas, with, trumpet, and horn and other new instrumental colors, which heretofore had been restricted to solo performance, had now become a part of the score of the Wagner orchestra.

Following are a few examples from the score of this great "master" which prove the unchangeable technique in the art of instrumentation.



Here we see Wagner's use of the strings. The violin and viola are here being combined in the harmony. We also note that the double bass, or they contain the E-flat, are doubled and strengthened by the double bass. This is typical of Wagner's mastery of tone color and balance.



Here we have an example of Wagner's exquisite taste in the use of the clarinet. The clarinet, which is up in Wagner's score was presented at a very soft and suitable quality was made more distinct by changing it from a reed to a cylindrical tone.



THE ERMENT PIANO 800's beautiful new upright model which, though small, incorporates the "dynasonic" principle. Formerly used only in larger models.

A preview of latest 1933 models in many fields. Most will make their formal debut at the National Association of Music Manufacturers convention in Chicago this month.

By JAMES BROWNSON

AM2000 the newly designed piano presented by Walther is this one finished in white plastic finish with tone like of solid black mahogany.



## What's New in Musical Instruments

**T**he most design of the piano is a wide big containing strings under tension, struck by felt hammers, was worked out by Horatiusman Grubert in 1810, but ingenious piano-makers have been introducing new innovations ever since.

Erment Piano Co., for example, this season presents the first time in its small upright models the Erment "dynasonic" model. This method of construction was particularly noted, known to have the soundboard of the instrument in order to make it possible to use longer, heavier strings, and greater tension. Erment earlier has used the "dynasonic" principle in its larger models.

The Callaway Company has come up with an intriguing question: "Are legs necessary for an upright?" As for a Callaway's answer, the answer is no, and in an entirely strong piano practically all the weight is added to the area between the sides. The Callaway's new "Piano" model, therefore, the keyboard is merely an extended shelf with no visible means of support.

Callaway's innovation was anticipated years ago in, at all places, yard-building circles. The answer got "Mystery," which was launched just before World War II, but a piano aboard which was amazingly a better value. The purpose of doing away with legs and supports was to have one less item projecting into the ledge for feet pressed against in unstable floor or heavy weather. Such devices in apartments and small houses will probably find Callaway's latest "Piano" a space-saving design.

Another new model which will make its first public appearance at the NAMA Convention in Chicago is Walther's new Model 2150, the work of Wallace A. Zeiss, chief of Walther's design staff.

Model 2150 is no innovation in that its case is hinged in white plastic finish rather than the traditional casing of mahogany or walnut. Thin parts of the case are of solid black mahogany. The piano case can be closed with a snap cloth and is highly resistant to heat and spilled liquids. The new Model 2150, the work of which was done by Ralph Sperry and Ray Newcomb, remains at Walther's exclusive trademark. Editors, such as Continued on Page 34



BIONDI Grammelis Variable Speed Record Changer which plays any speed from 15 to 45 rpm. Time may standard like record.



TONES is a new trumpet with, product of 10 & 1/2 inches, has 4 straight more for bell. Best tone, detachable cap for a metal horn.

KUSCHKE Solid Instrument Company's new "800" series trumpet, the result of three years' work by engineers at 100 company.



THE WERNER ELECTRIC COMPANY'S new model 100 electric guitar is an attractive one. It is compact, lightweight, portable.



STUDENT'S guitar style, newly designed by Oliver Brown. Features same features of the regular model. Has a flat top and back.

# Musicians for the choir

*The choir couldn't read, couldn't count,  
didn't know a half-note from a dotted thirty-second  
... and an enterprising choirmaster came along.*

By WILLIAM HAMILTON

WHEN I first went to the First Methodist Church I couldn't believe my eyes. Nearly 15 people who had been singing at a church choir Sunday after Sunday for 20 years knew more about what they were doing than this group did. This choir had practiced weekly a thousand times and yet in order to learn an anthem it was necessary to take each part and bring it out on the piano over and over again. And when they had learned by the rote method last year had to be taught over again because they had forgotten everything but the melody and the words.

The choir library was filled with hundreds of different anthems. Actually, other members would have been as well as singing the same—many of the words would have been forgotten. One choir singer told me she knew everything the notes went up she was supposed to go up and when the notes went down she was supposed to go down. "While open notes—especially the ones without the little stems—were held much longer than the black line ones."

For years the director of this choir had taught the singers to imitate him in tone, in rhythm, and in time. When the choir sang in unison with contemporary figures he brought them in at the right spot by a "wave of the hand." One choir member summed it up like this: "We try to know when to come in—just watch the other people and when they sing a note, we'll know it's time for us to start."

From this you might conclude that it was an unusual choir, a poor choir, and that little else could have been done. On

the contrary, it was a fairly good choir and the choir members had good backgrounds. Six of them were college graduates. Two members could play the piano, but made no connection between that and singing in the choir.

The Music Committee was satisfied with the choir—thoroughly grateful that they devoted their time and "talent" to singing so regularly. The choir had to sing in unison every Sunday morning and the committee believed it better to accept resignation and let the choir members go than singing "apart" and let them learn the lower elements of music.

Therefore, I had to convince the choir members that they could enjoy their work and that more of them knew what they were doing and would take a special class for three months or another night in the week. In the long run I knew it would mean much less work for me on rehearsal night and that we could accomplish much more after three months were over. I knew too that giving them in return a special class longer than three months would be impossible. The real problem was to lay out the course of study so that the elements of music could be taught in this time, in the hope that enough interest would be kindled to make choir members study on their own initiative.

It is amazing how much less each member—and I—have had during those classes. The first night we spent one hour actually singing notes for both the bass and treble staves. The hymn book was used as the text and each member of the choir advanced each note in each hymn as "A Mighty For-

ces," "O God Our Help," and "O Lord Christian Soldiers." In an hour's time they began to recognize scale-wise progressions and groups of chords and fourths.

Learning rhythms and time was a little more difficult, but much more fun. The mathematical laws of time were explained and choir members divided groups of notes into measures at the blackboard. A quiz of measures was established from the beginning and the "students" (as they are called themselves) enjoyed waiting their fellow students work out the measure at the board. After they had divided the same into measures each student was required to clap the time and to teach it to other members of the class.

The assignment for the first week was to "put time" in everything they heard in the radio or played on the piano.

The second week I taught them how to learn time in 3/4 and 4/4. As the group would sing various hymns one member would "lead" the group by beating the time. In 15 minutes that was the most interesting group I've ever seen.

To make a sense of rhythm in song requires hymns to the heartbeat of members of the class. One member of the choir would take the pulse of another member and then use the established tempo for the hymn. Later in the evening we approached the more joyful hymns with a "heartbeat-hymn" rhythm and the learned hymns with a "slowest heart-beat" rhythm.

The second night we were in unison. First, we got the notes and then sang on the rhythm and time element of each section of the anthem. No arrangement was made; the members tried right out by the notes. Later in the evening we divided the group into sections. For each quarter singing there was a meeting quarter who corrected the errors in notes, time and rhythm. To make it more interesting the soprano answered the bass, the alto the tenor, the tenor the soprano, and the bass the alto. By this method they not only learned each one part but the other parts as well.

The third and fourth weeks were spent in complete review of the first two lessons. Additional hymns and more difficult sections were studied. Since the soprano was the poorest of the "musicians" as it were, parts—especially alto, tenor and bass—were learned. In the end of the fourth night the soprano had parts in the psalm. (Continued on Page 41)

# Keep Those Violins Tuned!

*No culture—especially no  
beginner—can achieve accurate intonation  
on an out-of-tune instrument.*

By HYMAN GOLDSTEIN

JERRY's violin wasn't a musical instrument. It was an instrument of torture. Tomorrow to Jerry, his parents his neighbor, and, once a week, his teacher.

Once a week his teacher tuned the violin. Jerry went home. And as time went on you could imagine the gut A-string was flat, the D was down, and Jerry was lost.

After a year of lessons, Jerry came to me. There wasn't much to teaching Jerry and so I suggested a plan to keep his violin tuned. The plan worked. I offer a few to help other violin teachers.

1. We replaced the old strings with a set of all metal strings—an extra set which had been used on my own violin.
2. We checked on Jerry's posture and found it far from what it should be. We had it tuned to correct pitch.
3. We took care of the pegs of the violin with soap and shank so they turned easily but did not slip.
4. We showed him how to tune the pegs and adjusting the metal boxes on the tailpiece changed the pitch of the open strings.
5. We worked out a system of tuning the A-string with the A of the D Minor chord, D-A-A, as Jerry's game.
6. We discovered the secret of tuning in three steps.

They, able to do his own tuning with confidence. He made himself quite reliably a musical instrument.

If enough violins are out of tune long enough, as one will ever want to study in school, or even to listen in violin. Jerry was not an isolated failure. Literally thousands of violin players are concerned that tuning a violin is difficult, impossible and technically impossible. It is therefore well worth our while to look more closely at tuning techniques. It is time we did something to eliminate the source of the untuned violin.

I have found it best for the teacher to establish the sound of a tuned violin first of all. Obviously, the teacher's violin must be kept in constant pitch. Our first present lesson, listening to the open strings. The teacher should play the absolutely open, unison forte, and with approximately half bows in the bow. Two small bows, up and down, should be the sound of A-440.

The student should then take up his violin and play up his open A string. Usually it is flat. The teacher should play the A again, not just to show him the error. We should say, the pupil should again play his A.

By this time, the pupil is convinced that there is a difference. It is not necessary to establish what I call the discipline of pitch relationships. The pupil should know which A is higher. If a pause is available, it is a good idea to sound the A and then use one's finger to cut down the A and then back, just to show how higher tones are up-to-the right, and lower ones are down-to-the left. It is a good idea to explain that the peg, when turned tightens or loosens the string. It is also tightening or loosening of the string which changes the pitch. It happens across the pitch UP.

Knowing more the pitch DOWN. Turning the peg away from you tightens UP, turning the peg toward you loosens DOWN.

The teacher should now drop his violin for a moment and ask the pupil to bow two notes up and down on the open strings. Then, slowly, the teacher should turn the peg of the A-string while the bow is in motion. This will show the pupil that the pitch really changes, turning away from the pupil, raises up, UP, turning toward the pupil, lowers down, DOWN. The teacher should tighten the A to something between A-440.

If there is an A-string tuner on the table, the teacher should explain that tightening or loosening the string in a first down by turning the peg. After the tuning is approached by turning the peg, more exact tuning can be obtained by moving the metal nut on the tailpiece. A right hand, clockwise, tightens the string UP, a left hand, counter-clockwise, looses the string, DOWN.

It is a good idea to mention that it is best to tune a little higher and then become the string. It is the worst misconception that strings have to sit low, have to stretch for a while and they get "hot" for the pitch. That is why professional violinists always have an extra set of steel strings—which have already stretched, and which can be used for replacement purposes without losing pitch.

This tuning operation, turning the peg up and down, should be repeated by the pupil. Usually, it is difficult to hold the string in the bow in a steady and true pitch of the same tone. The teacher may hold the violin for the first few attempts the pupil may use a support for the violin. It may become, like all a musician's operations in violin playing mechanical and automatic.

I find it best to grip the peg firmly, using my first and second finger around it, and holding the thumb on the opposite side of the chin, directly in line with the peg. This lowered position prevents the thumb, which is reasonably capable of support for the chin while it is being moved. These more violins have many but tuning techniques I do. (Continued on Page 41)

## Adventures of a piano teacher

A stenotic instruction can tell you many things, but it says nothing about how long you should hold the note. Let it talk about some quality. . . .

By GUY MAIER

I AM CONTINUALLY astounded by the widespread lack of understanding concerning the playing of accents on the piano. Too few and too often are in thinking of it in terms of two elements: Whether it is to be played very short and completely separated from an emphatic tone, or prolonged with the effect of a longer, "pianistic" attack, or whether the composer desires only a percussive "ping" or so, with the finger pulled away from it as the note sounds, depends entirely on the style and context of the piece. Staccato must be thought of as quality, not as quantity.

Take a look at the names of your Chopin, Beethoven or E-flat Major, F Major, or G Minor—all of which Chopin has marked staccato. Try playing these pieces with each note cut off from the note following, and see if you don't Chopin more than that they staccato here. Of course not! He is talking ratings a kind of quiet, penurious "walking" staccato, contrasting to some quality to the next, after legato line of the right hand. Would Mozart play the opening measures of the slow movement of his G Major Sonata with dry, detached staccato? (The original edition reflects staccato.) Heavily. That explains and perhaps leads to matched penitence would otherwise be the soft light of the finger pad as it played it. The slow themes of Mozart's compositions contain dozens of such staccato-impelled effects. The compositions of Beethoven showed us "long" staccato, "glissando" and "walking" staccato.

Since these are indicated only by the word staccato sign, an experienced reader or writer is required to "interpret" them. A stenotic instruction can mean just about anything. You'll be safe if you think of it qualitatively, not quantitatively.

### CLASS FOR TEACHERS

A personal report has just come from Newport News, Virginia, from Lamar Stanley, Director of Instruction in the public schools there. Mr. Stanley is not a musician, and has never played the piano before, but he writes:

"Frequent times has just concluded an unexpected experiment in teacher training. The meeting situation happened this way: Last fall a group of teachers approached Mrs. Louise Gerson, who teaches piano classes in the elementary schools, and asked her if she could teach a beginning class to piano for teachers. Mrs. Gerson and she would be delighted. So they began to meet every Thursday afternoon from the basement room here from 7:30 on. The class usually finds its family when the teacher had to go home. There we sat with our little portable keyboard before us [not the fourth position and practically no amount of real ability and knowledge].

"Mrs. Gerson had in the hold of our fingers and put them on the right key just like she does for the little kids. She explained to us the difference between a whole note, a half note, and a quarter note.

We counted them in unison. '1-2-3-4-5-6-7-8'.

"We had a few teachers, too. People of ways have a nice teacher, and this class was no exception. When we finally achieved mastery of 'Jingle Bells' with one finger that is one finger at a time, she said a few beautiful. We thought it was, yes, the real one really have downgraded in the real have one down beside us and could have said, 'I don't think you really have any ability for this class. Perhaps you had to be kind something else in the 'No, do not we were wonderful!'

"There was a group of teachers who had decided they wanted to learn something, at least enough to play the simple tune that teach their children to sing. We had good time. We had it after a day's work, but nobody seemed tired, and we had our voices with us.

"We didn't get too far because we really didn't get in much time, but everybody wanted to go on and learn some. I think any one of us has listened to Mrs. Gerson and thought to ourselves, 'Why I could even hope to play this thing.' It would be the amount of 'I want to know a little bit more, in concert with the Kingdom of Heaven' applies to any entrance into a class without any assumption of previous knowledge and experience.

"I began now to see that a class doesn't just happen. It is so fundamental in the multiplication table. From the beginning, as appears to me, as much as possible. Every key of the keyboard can be the starting point of something interesting, exciting, harmonious. It is not things are 'Oh, I just have piano notes, and you either to follow the musician from piano to piano, to recognize a theme and to interpret the climate. I started at the skill of these musicians. I know now what they have done.

"The smooth, flowing touch, fingers that find their own way about the keys, master of expression on the world of sound. I've thought how poor right, how would you to represent the world? By sound! Look that you at these children who are already skilled on this art. Reminds me of the ones about the teacher who, experienced, and to encourage, 'Oh, Sam, can't you play a little better?'

"Sam," said Sam, "Can you play the piano?"

422-28

No. 422-28

## Candlelight

An excellent study in the playing of wide leaps from bass to treble. The 31st stands on the upper staff while still in concert—accompanied, but should be subordinate to the melody line appearing on the center staff. Grade 3.

CHARLES LUTHER  
A. L. L.

Moderato (♩ = 60)

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# Valse

from "SUITE, Op. 15"

Young players will enjoy this simplified version of the charming waltz which Arensky wrote for his two-piano Suite, Op. 15. This is a standard study piece for the development of legato playing and voicing tone. Grade 5

Allegro (♩ = 120)

A. ARENSKY  
arr. by M. P. Koss

The first system of the musical score for the waltz. It consists of two staves: a piano (p) staff on the left and a violin (v) staff on the right. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part has a melodic line with slurs and accents. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat).

The continuation of the musical score, showing the second and third systems. The piano and violin parts continue with their respective parts, maintaining the waltz rhythm and melodic themes. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).





No. 108-27587

# Rigaudon From "Almire"

Mendels' "Almire" was of the Italian opera which made him the wealthiest composer of his day, is completely forgotten in our own time. Several charming examples from the same source, however, including this charming Rigaudon. It should be played simply and sweetly, and all the notes should sound clearly. An excellent study for independence of the fingers. See 3.



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No. 109-27591

# Gertrude's Dream

Waltz

This rather obscure Beethoven work is a useful study in the playing of repeated passages and left hand chords. Grade 3.

Andante con grazia (♩ = 120)

L. van BEETHOVEN



ATLANTIC JULY 1947



## Neapolitan Dance-Song

Tchaikovsky's trip notably influenced many of the pieces he wrote thereafter. One result was the brilliant "Capriccio Neapolitan" the selection of which was thus delightful Neapolitan Dance-Song. It is a valuable exercise in the playing of rapid groups and also illustrates the use of legato fingering. Grade 3-4.

Comodo 1/4-160 *P. mezzo*

P. TCHAIKOVSKY, Op. 35, No. 12

*Pia mezzo*Waltz  
From "The Merry Widow"

A waltz that is loved all over the world, the "Merry Widow" waltz is a useful study in melody playing and in the character and rhythm of the Viennese waltz. When you hear waltzes played by a real Viennese orchestra, notice the characteristic "kick" or the second beat of each measure, and try to produce the same effect in your playing. Grade 3.

FRANZ LEHAR  
Arr. by William M. Fisher

Slow waltz time 1/4-160

D.C. and Fin.



## Valse Melodique

Left Hand Alone

Allegro (♩ = 110)

ELLA KUTTRICK

Molto meno

D.C. al Fin.

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## Valse Melodique

Right Hand Alone

Allegro (♩ = 110)

ELLA KUTTRICK

Molto meno

D.C. al Fin.

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## Sweetly Sings the Brooklet

Moderato (♩ = 100)

ELLA KUTTRICK

Left Hand to End

D.C. al Fin.

CODA

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## Romance

CLIFFORD SMITH

Delicately, yet firmly (♩ = 120)

*a tempo*  
I will make you branch-er and tops for your de-light  
*f* *a tempo*  
bud-sing at morn-ing and star-shine at night I will make a path-er fit for you and me, *sf*  
*f* *a tempo*  
everyday in the morn-ing and blue days at eve I will make you branch-er and tops for your de-light *sf*  
*f* *a tempo*  
bud-sing at morn-ing and star-shine at night I will make a path-er fit for you and me, *sf*  
*f* *a tempo*  
you shall keep your room, Where white down the air-er and bright flows the broom, You shall mark your lip-er *sf*  
*f* *a tempo*  
bud-sing at morn-ing and star-shine at night I will make a path-er fit for you and me, *sf*

*a tempo*  
keep your bud-y whole In rain, full at morn-ing and dewfall at night I will make my Kitch-er, and  
*a tempo*  
you shall keep your room, Where white down the air-er and bright flows the broom, and  
*a tempo*  
this shall be for music when no one else is near, The low song for sing-ing, the new-song is heard That  
*a tempo*  
clearly, deeply, and constantly  
*sf*  
so, by I no-morn-ing, that so, by you no-morn-ing, The broad road that stretch-er and the road-side dips, Yes,  
*a tempo*  
this shall be for music when no one else is near, The low song for sing-ing, the new-song is heard  
*sf*

# Jesus Shall Reign

DORR STREET  
 (John Bates)

R. ALEXANDER MATTHEWS

Lento e maestoso

Musical score for "Jesus Shall Reign" by R. Alexander Matthews. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked "Lento e maestoso". The key signature is one flat (B-flat major/D minor). The score consists of several systems of staves, with the piano accompaniment on the right and the vocal parts on the left. The lyrics are written below the vocal staves.

# Madrigale

A. SIMONETTI

Andantino, quasi allegretto

Musical score for "Madrigale" by A. Simonetti. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked "Andantino, quasi allegretto". The key signature is one flat (B-flat major/D minor). The score consists of several systems of staves, with the piano accompaniment on the right and the vocal parts on the left. The lyrics are written below the vocal staves.

# The Carousel Ride

SECONDO

Waltz-happy and gay (♩ = 32)

MOLLY DONALDSON

The musical score for the Second part of 'The Carousel Ride' is written for piano. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Waltz-happy and gay (♩ = 32)'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

From "Four Performers" by Molly Donaldson.  
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STERE JULY 1931

# The Carousel Ride

PRIMO

MOLLY DONALDSON

Waltz-happy and gay (♩ = 32)

The musical score for the First part of 'The Carousel Ride' is written for piano. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Waltz-happy and gay (♩ = 32)'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

STERE JULY 1931



No. 110-33403

Grade 2 G: Allegretto moderato (♩ = 100)

## Chinatown

JAMES E. RHOADS

East Side to City

First system: Treble and bass staves with piano accompaniment. Dynamics include *p* and *f*. A melodic line is marked *Andantino* and *Allegretto moderato*.

Second system: Continuation of the piano accompaniment.

Third system: Continuation of the piano accompaniment.

Fourth system: Continuation of the piano accompaniment.

CUDA: Continuation of the piano accompaniment.

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No. 120-45700

Grade 2 Briskly, in a jolly manner (♩ = 100)

## On A Hayride

EVERETT STEIN

First system: Treble and bass staves with piano accompaniment. Dynamics include *f* and *mf*. A melodic line is marked *Briskly, in a jolly manner*.

Second system: Continuation of the piano accompaniment.

Third system: Continuation of the piano accompaniment.

Fourth system: Continuation of the piano accompaniment.

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ESTABLISHED 1871

First system: Treble and bass staves with piano accompaniment. Dynamics include *f* and *mf*. A melodic line is marked *Andantino* and *Allegretto moderato*.

Second system: Continuation of the piano accompaniment.

Third system: Continuation of the piano accompaniment.

Fourth system: Continuation of the piano accompaniment.

No. 120-45701

Grade 1

## A Little Prelude

MANDARIN WIGGAM

Moderato

First system: Treble and bass staves with piano accompaniment. Dynamics include *f* and *mf*. A melodic line is marked *Andantino* and *Allegretto moderato*.

Second system: Continuation of the piano accompaniment.

Third system: Continuation of the piano accompaniment.

Fourth system: Continuation of the piano accompaniment.

Fifth system: Continuation of the piano accompaniment.

Sixth system: Continuation of the piano accompaniment.

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(Continued from Page 15)

No. 200-45148

Grade 3-5

## Dancing Puppets

Allegretto 12-160

WILLIAM BURELL

SLOWLY

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Revised 1921 Copyright 1921  
ESTABLISHED 1916

later, again, and finally gathered about it. Was Burrell made it plain to her book that the Burrell Collection had manipulated the Wagner documents to not be made? The many more examples of the manuscript rapidly faded from years of view. It has been taken for granted that the "suppressed" Autobiography, in particular would contain emotional disclosures. If the composer had taken the trouble to compare the suppressed copy in the Burrell Collection with the published Autobiography, they would have found that the account of "Victoriana" in the published version was negligible. The account in the privately printed *My Life* does not begin with the words "I am the son of Ludwig Burrell" as Nietzsche once claimed, thereby running much trouble. (Grove was the actor part who married Wagner's mother in the early years of her widowhood, but then, a year after the composer's birth.)

The manipulation of the suppressed version with the published Autobiography was done through proxy Mrs. Burrell, who was the sole owner of the Burrell Collection. The details of the Burrell Collection are in the hands of the Burrell family, who are the sole owners of the Burrell Collection. The details of the Burrell Collection are in the hands of the Burrell family, who are the sole owners of the Burrell Collection.

But the editors refused to be the Burrell Collection as the source of almost all the changes. It is now plain that they would have been able to find the source of the changes, having succeeded in obtaining to meet that their source, who's kept quiet in past editions of the Collection, and having also seen their manuscript and they replied that having investigated the already investigated documents in the position.

Then and then had the editors to call their books. The first edition of the Burrell Collection was published in 1916, and the second edition was published in 1921. The Burrell Collection is now published and is now in the possession of Mrs. Burrell. The Burrell Collection is now published and is now in the possession of Mrs. Burrell.

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